

# Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

☒ Coloured covers/  
Couverture de couleur

☐ Covers damaged/  
Couverture endommagée

☐ Covers restored and/or laminated/  
Couverture restaurée et/ou pelliculée

☐ Cover title missing/  
Le titre de couverture manque

☐ Coloured maps/  
Cartes géographiques en couleur

☒ Coloured ink (i.e. other than blue or black)/  
Encre de couleur (i.e. autre que bleue ou noire)

☒ Coloured plates and/or illustrations/  
Planches et/ou illustrations en couleur

☐ Bound with other material/  
Relié avec d'autres documents

☐ Tight binding may cause shadows or distortion  
along interior margin/  
La reliure serrée peut causer de l'ombre ou de la  
distorsion le long de la marge intérieure

☐ Blank leaves added during restoration may appear  
within the text. Whenever possible, these have  
been omitted from filming/  
Il se peut que certaines pages blanches ajoutées  
lors d'une restauration apparaissent dans le texte,  
mais, lorsque cela était possible, ces pages n'ont  
pas été filmées.

☐ Additional comments: /  
Commentaires supplémentaires:

This item is filmed at the reduction ratio checked below/  
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
						✓					

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

☐ Coloured pages/  
Pages de couleur

☐ Pages damaged/  
Pages endommagées

☐ Pages restored and/or laminated/  
Pages restaurées et/ou pelliculées

☒ Pages discoloured, stained or foxed/  
Pages décolorées, tachetées ou piquées

☐ Pages detached/  
Pages détachées

☒ Showthrough/  
Transparence

☐ Quality of print varies/  
Qualité inégale de l'impression

☐ Continuous pagination/  
Pagination continue

☐ Includes index(es)/  
Comprend un (des) index

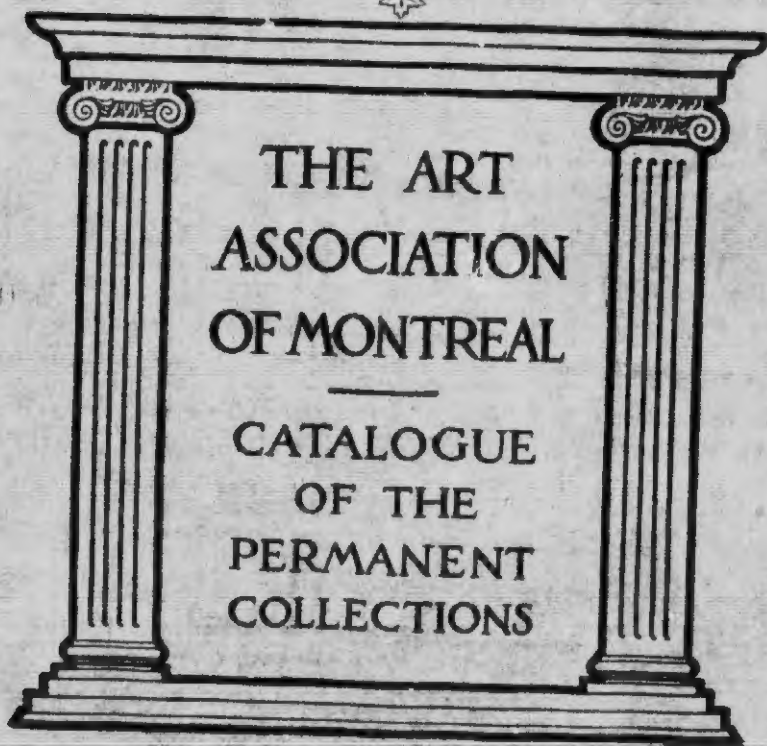
Title on header taken from: /  
Le titre de l'en-tête provient:

☐ Title page of issue/  
Page de titre de la livraison

☐ Caption of issue/  
Titre de départ de la livraison

☐ Masthead/  
Générique (périodiques) de la livraison

S/B  
100810



1908

S 706.714

Ar 75 cp

**Art Association of Montreal**



**CATALOGUE**

**OF**

**Pictures and Statuary**

**IN**

**THE PERMANENT COLLECTIONS**

**1908**

BELLEVILLE  
SAINT-SURFACE

ALCANTARA, JES  
309.10-THAS

# Art Association of Montreal.

## ARTISTS REPRESENTED.

WITH A REFERENCE TO THE CATALOGUE NUMBERS OF THEIR WORKS.

- |                                 |                                    |
|---------------------------------|------------------------------------|
| Aikman, G., 204                 | Faed, Thomas, 127                  |
| Baird, W. B., 250               | Falardeau, A., 104                 |
| Baker, W. Bliss, 119            | Foster, Ben., 128                  |
| Barnsley, J. M., 123, 317       | Fourmois, T., 10                   |
| Baillif, V., 318                | Fowler, D., 140                    |
| Benzoni, G. M., 400             | Fox, H. C., 287                    |
| Bierstadt, A., 94               | Gardell, A., 288                   |
| Boch, T. de, 320                | Génisson, V. J., 11                |
| Boddington, H. J., 77, 78       | Godineau, I., 80                   |
| Boggs, T. M., 251, 252          | Goya, 314                          |
| Bosboom, J., 250, 312           | Grandsire, E., 262                 |
| Bossuet, F., 1                  | Gripps, C., 12, 13, 14, 81         |
| Bouguereau, W. A., 121          | Guillemin, A. M., 264              |
| Bozio, F. J., 401               | Guillemin, E., 76                  |
| Brackeleer, F. de, 4            |                                    |
| Brackeleer, Adrien de, 2, 3     | Harlamoff, A., 109                 |
| Breling, 253                    | Harris, Robert, 105, 108, 114, 131 |
| Bright, H., 319                 | Hébert, L. P., 402, 403            |
| Butler, J., 5, 6, 7             | Heffer, E. A., 146, 147, 148, 149  |
|                                 | Henry, G., 137                     |
| Chambers, G. W., 254            | Henner, J. J., 265                 |
| Church, F. S., 131              | Heuvel, T. de, 15, 182             |
| Ciceri, E., 286                 | Heyermans, J. A., 16               |
| Clésinger, J. B. A., 73, 74, 75 | Heyligers, G. A. P., 17            |
| Copies of Paintings, 63-72      | Holden, Sarah B., 130              |
| Corbett, E. J., 8               | Hooch, Pieter de, 311              |
| Corot, J. B. C., 255            | Höppe, B., 289                     |
| Crabeels, F., 9                 | Hulme, F. W., 18                   |
| Cullen, M., 133                 | Hunter, Colin, 110                 |
|                                 |                                    |
| Damoye, R. E., 256              | Inness, George, 125                |
| Damschroeder, J. J. M., 79      | Inskipp, J., 138                   |
| Diaz de la Pena, 257, 258       | Isabey, E. L. G., 266              |
| Dunlop, A. F., 408              | Israëls, Josef, 267, 290, 291      |
| Dupré, Jules, 259               |                                    |
| Dupré, L. V., 260               | Jacobi, Otto R., 99, 141, 142      |
|                                 | Jacque, C. E., 268, 269            |
| Eaton, Wyatt, 120, 125, 139     | Jones, R., 292                     |
| Edson, Allan, 107               | Joubert, L., 270, 271              |
| Ernst, R., 261                  |                                    |
| Etty, W., 136                   | Meyer, C., 263                     |

## Art Association of Montreal.

- Keekkoek, W., 19  
 Kowalski, A., 116  
 Kremer, Petrus, 20  
  
 Lansyer, E., 118  
 Larrison, C., 293  
 Laugée, D. F., 295  
 Lees, C., 202  
 Lessors, J., 204  
 Leys, J. A. H., 83  
  
 McCallum, A., 100  
 Mann, J. H. S., 21  
 Maris, Jacobus, 272, 273, 296, 297, 298  
 Maris, W., 315  
 Mauve, Anton, 299, 300  
 Mazurel, T., 22  
 Meyers, H., 121  
 Michie, J., 326  
 Monticelli, A., 321  
 Moormans, F., 23  
 Morris, J., 24  
 Musin, F., 25, 95, 96  
  
 Nasmyth, Jane, 203  
 Nicholson, G. W., 97  
 Noterman, E., 26, 27  
 Nyhoff, Elie, 28  
  
 O'Neil, H., 135  
  
 Parrish, Stephen, 152, 153  
 Pasini, A., 274  
 Pater, J. B. P., 275  
 Paton, Sir J. Noel, 154, 200  
 Peel, James, 327  
 Peel, Paul, 105  
 Pelouse, L. G., 276, 277, 278  
 Penne, C. O., 301  
 Percy, Sidney R., 29, 30, 31  
 Pettie, John, 201  
 Pez, A., 84  
 Pinnelli, A., 32  
 Pyne, T., 302  
  
 Ranger, H. W., 322  
 Reid, R., 409  
 Reyntjeus, H. E., 85  
 Richet, L., 279  
 Roche, L., 280  
 Rofflaën, J. X. F., 33, 34  
 Romanelli, P., 413  
 Ronner, Henriette, 35, 36  
 Rouillet, G., 112  
 Rowley, F. R., 205  
 Rust, J. A., 37  
  
 Salanson, E., 113  
 Salentin, H., 38, 39  
 Samuel, C. E., 106  
 Sandercock, H., 303  
 Savry, H., 86  
 Schafels, L., 87  
 Seghers, H., 304  
 Sheffield, T., 155  
 Slater, W. J., 134  
 Smillie, George H., 101  
 Soest, L. Van., 323  
 Solomon, A., 329  
 Stanfield, George C., 40, 41  
 Statuary and Casts, 332-339, 400-413  
  
 Tapiro, J., 305  
 Taylor, H. K., 42  
 Tennant, J., 43  
 Tholen, W. B., 310, 324  
 Thom, F. E., 206  
 Thompson, H., 281, 282  
 Thomson, Rev. J., 325  
 Troyon, Constantine, 283, 284  
  
 Van Goyen, 313  
 Van Schendel, P., 44, 45, 328  
 Van Severdonk, J., 46, 47  
 Venneman, C. F., 48  
 Verboeckhoven, E. J., 49, 98  
 Verheyden, F., 50, 51, 52  
 Verhoven-Ball, A. J., 88  
 Vernier, E. L., 117  
 Verschuur, W., 53  
 Verwée, A. J., 54  
 Vester, W., 55, 56  
 Villeagaa, R., 102  
 Vylder, C. de, 57  
  
 Wagner, T., 58  
 Waite, J. C., 330, 331  
 Watson, Homer R., 111, 132  
 Way, C. J., 143  
 Webb, J., 59  
 Weisser, B., 60, 61  
 Weissenbruch, W. H., 316  
 White, G. H., 144, 145  
 Williams, G. A., 62  
 Wood, Marshall, 405, 406, 407  
 Woodcock, Percy, 122, 124  
 Wyld, W., 306, 307  
  
 Yon, E. C., 285  
  
 Ziem, F. F., 308  
 Zügel, H., 126  
 Zwardt, W. de, 309



## Inscription on Bronze Tablet

In the Hall.

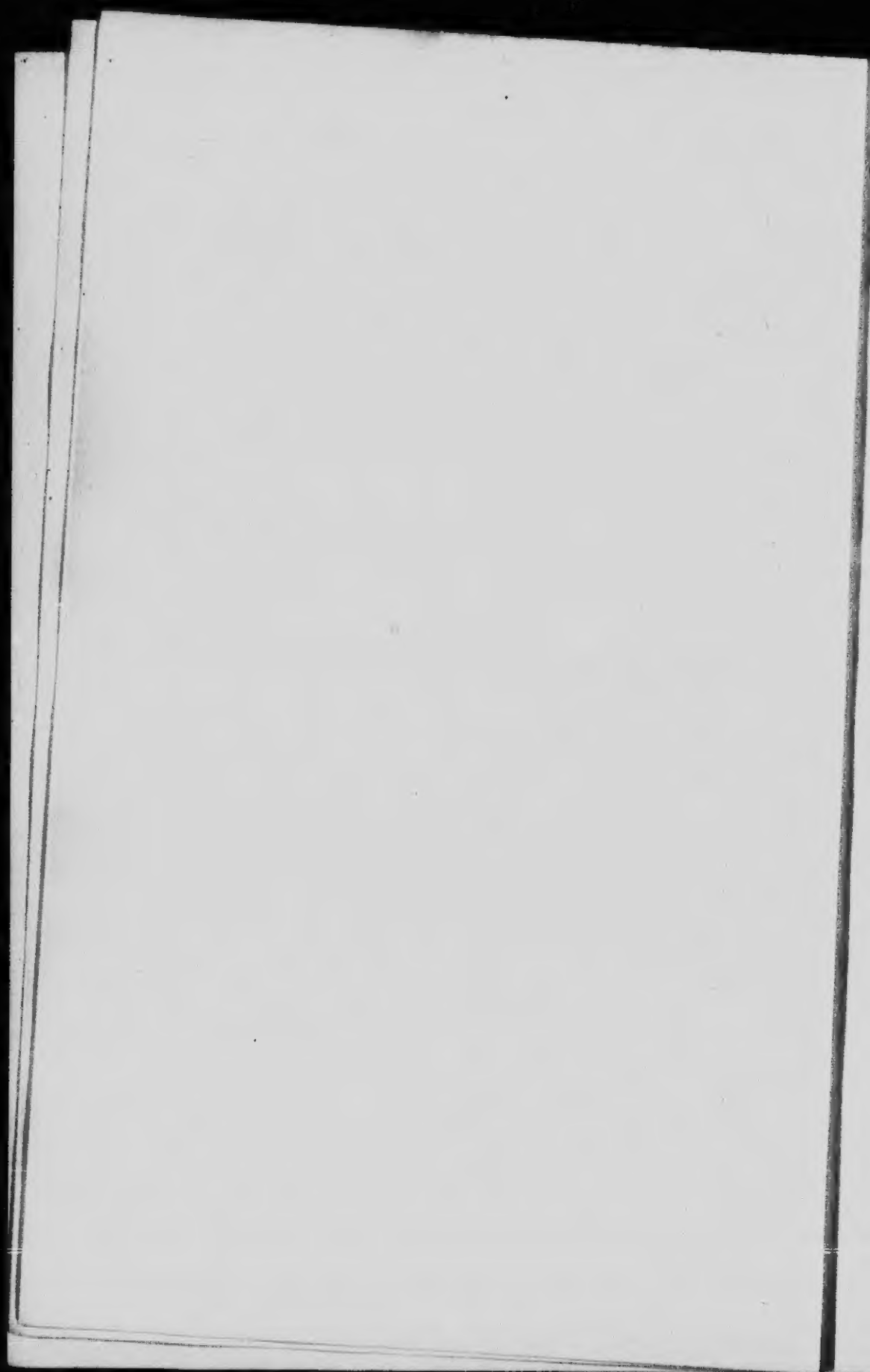
---

This Art Gallery owes its existence to the liberality of BENJAMIN GIBB, Esq., who died in this City on the 1st June, 1877. By his will he devised and bequeathed to the Art Association the Land upon which this building stands, Eight Thousand Dollars in money, over ninety Oil Paintings and eight valuable Bronzes.

This Association has placed this Tablet here, in honor of the donor, and as a small token of respect and gratitude to him, and to aid in perpetuating the memory of his generosity and public spirit.

1881.





# Art Association of Montreal.

---

## THE GIBB BEQUEST

---

### Oil Paintings.

#### **BOSSUET, (François)**

Born 1800, died 1889. Architectural painter, professor of Brussels Academy and member of Philadelphia Academy. Subjects chiefly Spanish.

- 1—Cordova, The Old Bridge. 1886. 32½ x 50½.

#### **BRAECKLEER, (Adrien de)**

Nephew of Ferdinandus de Braekeleer, (see No. 4). Genre painter. no doubt inspired by his uncle's work, but followed him in a quieter key of colour.

- 2—Marché aux Volailles. 1861. Panel, 19 x 14½.  
3—Village Politicians. 1861. Panel, 19 x 14½.

#### **BRAECKLEER, (Ferdinandus de)**

Born 1792, died 1883. Uncle of the above. Historical and genre painter of good ability, pupil of Van Brée. Studied in Rome and painted first in the style of David. After his return, devoted himself to genre subjects, chiefly family scenes, and educated many pupils who were afterwards successful.

- 4—Skating in Holland. 1855. Panel, 19½ x 23½.

**BÜTLER, (Joseph)**

- 5—Lake of the Four Cantons. 1876. 38½ x 59½.  
 6—Lake of Wallenstadt. 1876. 39 x 58½.  
 7—The Grindelwald. 1889. 33 x 49½.

**CORBETT, (Edward J.) R.E.A.**

Born in London in 1815. A well-known painter of a school of genre painting, in which the light treatment of incident replaces the more sombre manner of the earlier painters of the century.

- 8—A Gossip at the Spring. 34 x 44.

**CRABBEELS, (Florent)**

- 9—A Beer Garden, Antwerp. 35 x 37½.

**FOURMOIS, (Théodore)**

- 10—Lake of Lucerne. Panel, 17½ x 23½.

**GÉNISSON, (Victor Jules)**

Born at St. Omer, (Pas-de-Calais,) in 1805, died in 1860. An Architectural painter of considerable merit, examples of whose work are in Berlin, Hamburg and Antwerp galleries.

- 11—A Cathedral Interior. 25½ x 21½.

**GRIPPE, (G.)**

A painter of interiors and family scenes, full of minute detail.

- 12—Courtship. 1860. Panel, 12½ x 11½.  
 13—Maternal Joya. 1861. Panel, 12½ x 10½.  
 14—Family Cares. 1861. Panel, 12½ x 10.

**HEUVEL, (Théodore Bernard de)**

- 15—Blind-Man's-Buff. 1863. 37 x 48½.

**HEYERMANS, (Jean Arnould)**

- 16—Preparing Church Decorations. 1863. 37 x 48½.

**HEYLIGERS, (Gustave A. F.)**

17—A Tête-à-Tête. 1860. Panel, 10 x 8½.

**HULME, (Frederick William)**

Born 1818, died 1884. One of the numerous able landscape painters of the British School, of which Gainsborough, Wilson, Constable and Turner were the four great founders. Contemporary of Leader, Percy, Walters, and others.

18—A Surrey Woodland. 1867. 41½ x 64½.

**KOEKKOEK, (W.)**

One of the talented family of which Barend Cornelis was the most distinguished member, and doubtless a pupil of Johannes Hermanus Koekkoek.

19—The Old Town of Hoorne, Holland. 33 x 48½.

**KREMER, (Petrus)**

Born in Antwerp in 1801. Successful historical and genre painter, pupil of Antwerp Academy under Herreyns and Van Brée. His first work followed Rubens and Van Dyck. Studied the old Netherland masters at the Louvre, and developed into one of the most distinguished genre painters of his day.

20—The Studio of Jean Breughel. 1860. 43 x 35½.

**MANN, (J. H. S.) R.B.A.**

A follower of the imaginative and genre school. Contemporary of Morgan, Poole, MacLise, and others.

21—A Fleur-de-Lis. 1861. 23½ x 18½.

**MAZUREL, (T.)**

Painter of interiors with still life.

22—Supplies for the Larder. 28½ x 23.

**MOORMANS, (Frans)**

Born at Rotterdam in 1831, died 1873. Pupil of the Antwerp Academy. Medals in various European Exhibitions. Professor in Amsterdam Academy. Dutch painter influenced by Belgian schools.

23—Le Cadeau de Noce. 1873. Panel, 12½ x 9½.

**MORRIS, (J.)**

- 24—Mountain Sheep. 1863. 30 x 50.

**MUSIN, (François)**

Born at Ostend. Painted chiefly coast scenes with restless and turbulent seas.

- 25—Off Calais Harbour. 30½ x 50½.

**NOTERMAN, (Emmanuel)**

Born in 1808, died 1863. Genre painter, pupil of Ghent Academy and later of Petrus Kremer, (No. 20.) His pictures are full of minute detail and conscientiously finished.

- 26—A Zeeland Lady. 1863. Panel, 28 x 36.  
27—Stolen Pleasures. 1866. Panel, 14½ x 11½.

**NYHOFF, (Elio A. F.)**

Belgian landscape painter.

- 28—Lake of Zug, Switzerland. 38 x 60.

**PERCY, (Sydney R.)**

British School. Landscape. One of four brothers of the talented Williams family, sons of Edward Williams. These brothers, with the exception of Edward C. Williams, who painted many excellent sea pieces, were well-known and favorite painters of chiefly Welsh mountain and lake scenery, and all exhibited largely in the Academy and English galleries. Percy exhibited some 272 pictures between 1842 and 1886. He died in 1887.

- 29—Lyn Idwal, North Wales. 1864. 36 x 72.  
30—The River Llygwy, Moel Saibod, N.W. 1864. 34 x 48.  
31—Lago di Como. 1866. 41 x 64.

**PINELLI, (A.)**

- 32—Young Mozart playing before the Prince of Condé. 28½ x 38½.

**ROFFLAËN, (Jean Xavier François)**

Born at Yprés August 9, 1820. Pupil of Kuhnén & Calame. Landscape painter of some distinction. Medals, Brussels, 1848; Hon. Mention, Paris, 1855; Legion of Honor, 1869. Painted landscape backgrounds to some of Verboeckhoven's Cattle Groups.

- 33—Mount Pilatus, Lake Lucerne, 1863. 28½ x 47½.  
34—The Village of Flüellen, Lake Lucerne. 1864. 31½ x 47½.

**RONNER, (Henriette)**

Born at Amsterdam in 1821. Daughter and pupil of Joseph Augustus Knip. Well known as a painter of cats and other domestic animals, which she depicts with fine observation and humor. Has exhibited in the Royal Academy and New Water Colour Society.

- 35—A Sabbath Day's Rest. Panel, 15½ x 13.  
36—Paternal Alarm. Panel, 9½ x 6½.

**RUST, (J. A.)**

Dutch Marine Painter of Amsterdam.

- 37—The Seaport of Veere, Dutch Naval Arsenal. 1870. 55 x 57.

**SALENTIN, (Hubert)**

Born at Zulpich, in 1822. Resided in Dusseldorf. Genre and landscape painter, pupil of Dusseldorf Academy, under Schadow, Karl Sohn and Tiedemann. Paints attractive and characteristic scenes from peasant life in West Germany.

- 38—His Portrait. 1858. 24 x 20½.  
39—Grandma's Pancakes. 1857. 25½ x 22.

**STANFIELD, (George Clarkson)**

Son of the great Clarkson Stanfield, was born at London in 1828, died in 1878. British School. Painted numerous Marines and Continental landscapes between 1844 and 1876, during which period he exhibited seventy-three pictures in the Royal Academy, and forty-nine in the British Institute.

- 40—St. Matthias' Church, Trèves. 1863. 19½ x 30.  
41—Beilstein on the Moselle. 1862. 20 x 30.

**TAYLOR, (H. K.)**

British Marine Painter, a follower of Clarkson Stanfield. Exhibited numerous pictures between 1857 and 1869.

- 42—Fishing Boats off Dover. 30½ x 46.

**TENNANT, (John) R.B.A.**

British School. Born at London in 1796. Painted at first subject pictures, such as "Meg Merriles," "The Smuggler," but afterwards turned to landscape. In 1842 became member of society of British Artists. Exhibited between 1820 and 1847. Died in 1872.

- 43—Eyott on the Thames, near Henley. 1863. 26 x 42.

**VAN SCHENDEL, (Petrus)**

Dutch painter born at Terheyden in 1806, worked at Antwerp Academy, 1822 to 1828 under Van Brée. Wiertz was one of his fellow pupils. Returned to Holland, and for some time painted portraits. Thence he went to Brussels in 1845, produced several market scenes at night, as "Evening market at Antwerp," "The Fish Market," in the Berlin Gallery. He also painted a few subjects from sacred and profane history. He died at Brussels in 1870.

- 44—Saint Joseph and the Virgin Mary. 1858. 36½ x 28½.  
45—Market Scene, Antwerp, Moonlight. 1861. 48½ x 40.

**VAN SEVERDONCK, (Joseph)**

Dutch Genre painter. Pupil of Wappers.

- 46—A Pigeon Cot. 1861. Panel, 6½ x 9.  
47—Sheep. 1861. Panel, 6½ x 9.



**VENNEMAN, (Charles Ferdinand)**

Born in Ghent, 1808, died in 1875. Genre, landscape and animal painter. Pupil of Ghent Academy, where he won several prizes. Imitated the Old Dutch Masters. Is represented in Konigsburg Munich and Ghent Galleries.

48—Mesmerising. 1867. 18½ x 22.

**VERBOECKHOVEN, (Eugène Joseph)**

Born at Warneton, West Flanders, in 1799, died in Brussels in 1881. Animal painter, pupil of Balthazar Ommeganck. Member of Brussels, Antwerp, Ghent, Amsterdam and St. Petersburg Academies. Examples of his work in all the chief Continental galleries. Member of the Legion of Honor, Order of the Iron Cross, and Bavarian and Portuguese Orders of Merit.

49—Stable Interior. 1854. 32½ x 45½.

**VERHEYDEN, (Franciscus)**

Born at Louvain, 1806. Genre painter, pupil in Paris of Jerome Langlois.

50—The School Mistress' Fête. 1860. 35 x 43.

51—A Pinch of Snuff. 33½ x 41½.

52—La Confidante. 1861. 40½ x 32½.

**VERSCHUUR, (Wouterus)**

Born in Amsterdam, June 11, 1812. Died at Vorden, July 4, 1874. Landscape and animal painter, pupil of Van Os and Steffelaar. Member of Amsterdam and Rotterdam Academies. Medals at Amsterdam 1831, 1832 and 1838; Hague, 1858, 1859.

53—A Wayside Inn, Flanders. 39½ x 50½.

**VERWÉE, (Alfred Jacques)**

Contemporary Dutch landscape and animal painter, born in Brussels. Son of Louis Pierre Verwée (born in Brussels in 1812). A pupil of Eugene Verboeckhoven. Painted in Brussels with great success, and his pictures are to be found in most collections in Belgium.

54—Cattle Returning from Pasture. 61½ x 95.

**VENTER, (W.)**

Dutch School.

55—A Winter Scene in Holland. 32 x 49½.

56—Near Haarlem, Holland. 31½ x 50½.

**VYLDER, (C. de)**

Dutch genre painter.

57—The Cardplayers. 1860. Panel. 21 x 26½.

**WAGNER, (T.)**

Dutch figure and portrait painter.

58—The Châtelaine. 1860. 54½ x 42.

**WEBB, (James)**

British. One of the painters of pastoral woodland and coast scenery who aimed at the portrayal of simple natural effects, painted chiefly on the spot, with little regard to traditional rules of composition and *chiaroscuro*. Contemporaries, Hughes, Stanton, T. Wade, E. M. Wimperia.

59—Ehrenbreitstein on the Rhine. 1860. 30 x 50½.

**WEISER, (E.)**

60—Wild Flowers. Panel. 18 x 16½.

61—Expectation. Panel. 18½ x 14½.

**WILLIAMS, (G. A.)**

British School. One of the artistic family of Williams (see No. 29).

62—English Merrymaking. 1853. 36 x 52½.

## Copies.

- 63—The Holy Family. 54 x 40½.  
 64—The Virgin and Child, with St. John and St. Francis.  
 54½ x 45½.  
 (M. Petri, after Andrea del Sarto)  
 65—The Madonna del Cardellino. 41½ x 30½.  
 66—The Madonna della Sedia. Panel. 29 x 29.  
 (After Raphael).  
 67—Landscape.  
 (After Salvator Rosa.)  
 68—Marine View.  
 (After Claude).  
 69—Capuchin Monks at Prayer. 34 x 39½.  
 70—Burial of a Capuchin Monk. 30½ x 40.  
 (After Chiari)  
 71—The Drinker. Panel. 9½ x 7½.  
 72—The Smoker. Panel. 9½ x 7½.
- 

## Bronzes.

OLÉINGER, (J. B. A.)

1820-1883.

- 73—Cleopatra and Sphinxes. (F. Barbedienne, founder.)  
 74—Æneas and Anchises. (F. Barbedienne, founder.)  
 75—Orestes and Iphigenia. (Tieva, founder.)

GUILLEMIN, (E.)

- 76—Eliezer and Rebecca. (Tieva, founder.)

## Additional Oil Paintings & Bronzes

Forming part of THE GISS BEQUEST,  
which were received from the Executors of the late  
Elizabeth C. Orkney.

---

### BODDINGTON (Henry John)

British landscape painter, born in 1811, the son of Edward Williams, of Barnea. He, as others of his brothers did, changed his name to avoid confusion. The family was an artistic one, no less than four brothers having been artists; among them, Sidney Percy, a painter of Welsh scenes, as this artist was of scenes on the Thames. He was a member of the Royal Society of British Artists, and a constant contributor to exhibitions. He died at Barnea in 1865.

77.—View on the Thames. 19½ x 31½.

78.—View on the Thames. 19½ x 31½.

### DAMSCHROEDER (J. J. M.)

Genre painter of the German School.

79.—The Pedlar. 46½ x 29½.

### GODINEAU, (L.)

Belgian Artist, painter of genre.

80.—Every Man to his own Liking. 18½ x 16½.

### GRIPS, (C.)

(See No. 12.)

81.—La Fete des Innocents. 1869. 12½ x 17½.

### HEUVEL, (Theo. de)

(See No. 15.)

82.—Village School. 39½ x 27½.

**LEYS, (Jean Auguste Hendrik)**

Belgian painter of merit, born at Antwerp in 1814. There studied under F. A. Braquelee (No. 4.) His work was first exhibited in 1833 at Brussels, and he rapidly acquired a reputation. Created a Baron in 1862. Died in 1889. A statue was erected to his memory in Brussels. Was the recipient of many medals and decorations. Alma Tadema was one of his pupils.

83.—Interior. 22½ x 26½.

**PEL, (A.)**

German Artist, painter of genre.

84.—The Children's Dance. 22½ x 26½.

**REYNTJENS, H. E.**

Belgian Artist.

85.—Le Desert. 13½ x 17½.

**SAVRY, (Henri)**

French Artist, painter of Landscapes with animals, a follower of Van Marcke.

86.—Landscape with Cattle, 1867. 49½ x 32½.

**SCHAEFFELS, (Luc)**

87.—Still Life. 49½ x 32½.

**VERHOVEN-BALL, (Adrian Joseph)**

Belgian Artist, painter of genre and flower pieces. Born in Antwerp in 1824. A pupil of Leys (No. 83) and of the Antwerp Academy. Several medals. For ten years President of the Fine Arts Section, Cercle Artistique, Antwerp.

88.—The Drawing Lesson. 39½ x 27½.

## Copies.

- 89.—Madgalen. (After Titian.)  
90.—Landscape. (After Claude.)  
91.—Landscape. (After Salvator Rosa.)
- 

## Bronzes.

- 92.—The Boar Hunt. Moris.  
93.—Antique Vase.

## DONATIONS AND PURCHASES.

## Oil Paintings.

**BIERSTADT, (Albert) W. A.**

American landscape painter. Born in Dusseldorf, 1830. Studied in Dusseldorf, came to the United States in 1857, when a tour in the Rocky Mountains and Yosemite Valley furnished material for his most important pictures. Elected member of National Academy in 1866. Was latterly engaged on a series illustrating the wild animals of America. He died in 1902.

94—In the Sacramento Valley. 32½ x 48½.

Presented by the Artist.

**MUSIN, (François)**

(See No. 25.)

95—On the Beach near Blar Kenburg. 30 x 50½.

96—Coast Scene near Calais. 30½ x 50½.

Presented by John Harris, Esq., 1879.

**NICHOLSON, (G. W.)**

97—Fishing Boats on the Coast near Havre. 19½ x 36.

Presented by John Harris, Esq., 1879.

**VERBOEKHOVEN, (Eugène Joseph)**

See No. 49.

98—A Farm Yard Scene. 1854. Panel. 21½ x 29.

Presented by John Harris, Esq., 1879.



**JACOBI, (Otto Rheinhold) R.C.A.**

Born at Königsberg in 1812. Came to Canada early in life, and there remained and worked with few intervals until his death in 1901. His method was original and striking, and his pictures rich in tone, represented chiefly Canadian woodland and lake scenery. Most of his productions are owned by Canadian Collectors. Member of the Royal Canadian Academy.

**99—The Splügen Pass. 1858. 20½ x 31½.**

Presented by John McLennan, Esq., 1879

**McCALLUM, (Andrew)**

Born at Nottingham, 1828, died 1902. Landscape painter. British School. Studied in Paris and Italy, and was for some time Director of Manchester School of Art.

**100—Summer at Burnham Beeches. 36½ x 53.**

Presented by R. B. Angus, Esq., 1879.

**SMILLIE, (George H.) N.A.**

Born at New York in 1840, son of James Smillie, the Engraver. Pupil of J. M. Hart. First exhibited in the National Academy in 1863. Elected a member of the Academy in 1882. Member of the Society of American Artists.

**101—A Coming Squall, Cape Ann. 1880. 19 x 33.**

Presented by W. C. Smillie, Esq., 1880

**VILLEGAS, (B. y Cordero)**

Spanish painter of Moorish subjects in the manner of José Villegas, and a follower of Fortuny. Resides at Rome.

**102—A Bazaar at Tunis. 1881. 29½ x 18½.**

Presented by M. H. Gault, Esq., 1881.

**HARRIS, (Robert) C.M.G., R.C.A.**

Born in Wales, and brought as a child in 1856 to Charlottetown, P.E.I. Educated and grew up there, and became a self-taught artist. Later studied under Legros in London and Bonnat in Paris, and in several cities in Europe. On the founding of the Royal Canadian Academy, was appointed an Academician. Elected President of the Academy in 1893. Among other awards in exhibitions, he received Medal, Chicago International, 1893; Honorable Mention, Paris International, 1900; Gold Medal, Buffalo Pan American, 1901. Made Companion of St. Michael and St. George, 1902. Is a painter of all subjects, of late years principally portraits. Resides in Montreal.

**103—A Man of no Account.** 21½ x 17½.

Presented by J. S. McLachlan, Esq., 1881.

**FALARDEAU, (A.)**

Canadian artist who resided in Florence, and produced several works of merit while there.

**104—Copy of Rembrandt's Portrait of himself.** 28½ x 22½.

Presented by the artist, 1882.

**PEEL, (Paul) R.C.A.**

Born in Ontario in 1860, died at Paris, in 1892. Was a most promising Canadian painter of genre subjects. Member of the Royal Canadian Academy.

**105—The Spinner.** 1881. 47½ x 35½.

Presented by W. G. Murray, Esq., 1882.

**SAMUEL, (O.E.)**

Canadian painter of genre subjects.

**106—The Empty Cradle.** 1881. 25½ x 21½.

Presented by Hugh McLennan, Esq., 1883.

**EDSON, (Allan) R.C.A.**

Canadian painter of landscape and rustic life. Member of Royal Canadian Academy. Died in 1888.

**107—Home, Sweet Home.** 17 x 25½.

Presented by the Rev. R. W. Norman, 1887.

**HARRIS (Robert), O.M.G., R.C.A.**

See No. 103.

- 108—Le Jeune, First Jesuit Superior in Canada, meditating in Solitude, when living with the Algonquins.**

Presented by John McLennan, Esq., 1887.

**HARLAMOFF, (Alexis)**

Born at Saratoff in 1849. Russian genre painter. Studied at St. Petersburg Academy under Markoff. Won the Prix de Rome in 1870. From Rome he went to Paris, where he studied under Bonnat. In 1873 won medal in Paris, and was made a member of St. Petersburg Academy. Besides genre work, he has executed a number of portraits of historical interest, among them the best portrait known of the Tsar Alexander II, and a striking one of the great Russian novelist, Ivan Turgenieff.

- 109—Autumn Flowers. 1884. 68 x 47.**

Presented by R. B. Angus, Esq., 1887.

**HUNTER, (Colin) A.R.A.**

Born at Glasgow in 1842. Marine painter entirely self-taught. Worked for several years in Glasgow and then moved to London. Exhibited chiefly in the Royal Academy and Royal Scottish Academy. Elected an Associate of the Royal Academy in 1883. He is one of the best painters of water in motion.

- 110—Redding the Nets. 1886. 40 x 28.**

Presented by R. B. Angus, Esq., 1887.

**WATSON, (Homer E.) R.C.A.**

Canadian landscape painter. Born at Doon, Ont., in 1855. Contemporary. First exhibited in 1879, Ontario Society of Artists. Represented in the Royal Academy, Glasgow Institute, and Walker Art Gallery, Liverpool. Member of the Royal Canadian Academy.

- 111—A Coming Storm in the Adirondacks. 1879. 34½ x 47½.**

Presented by George Hague, Esq., 1887.

**BOULLET. (Gaston)**

112—La Baie des Morts, Coast of Brittany. 1885. 41 x 69.

Purchased by the Association, 1887.

**SALANSON. (Eugénie)**

Born at Albert, France. Pupil of Cogniet and Bouguereau. Paints subjects of the sea coast with a frank and sympathetic touch. Has varied this work by occasional portraits. Exhibited first in the Salon in 1885, and almost yearly since. Exhibited in 1892 in the Royal Academy.

113—The Fisher Girl. 43½ x 29.

Presented by John Hope, Esq., 1889.

**HARRIS (Robert) O.M.G., R.C.A.**

See Nos. 108, 108.

114—Portrait of the Rev. R. W. Norman. 1888. 30½ x 24½.

Presented by the Artist, 1888.

**BOUGUEREAU, (William Adolphe) H.C.**

Born at La Rochelle in 1825. French School. Historical and genre painter, pupil of Picot, and from 1843 of L'Ecole des Beaux Arts. Won the Grand Prix de Rome in 1850, and while there sent several pictures to Paris, which were greatly admired. On his return to Paris, he was entrusted with important decorative work in the public buildings, and in 1866 executed "Apollo and the Muses" in the foyer of the Theatre at Bordeaux. Works exhibited in Luxembourg and Bordeaux Museums, and in many other galleries. Numerous works owned in America.

115—The Crown of Flowers. 1884. 63½ x 34½.

Presented by R. B. Angus, Esq., 1889.

**KOWALSKI VON WIEBRUZ, (Alfred)**

Born in Warsaw. Contemporary, historical and genre painter. Pupil of Warsaw, Dresden, Munich Academies, at the last named under Alex. Wagner and Joseph Brandt. Many of his pictures owned in England and America.

116—The Huntsman. 30½ x 40½

Presented by R. B. Angus, Esq., 1889.

**VERNIER, (Emile Louis)**

Born at Lons-le-Saulnier (Jura), in 1831. French School. Pupil of Colette. Landscape and coast scenes formed the chief subjects of his work. He was also a well-known lithographer, and his lithographs of the works of Corot, Rousseau, Millet and Courbet, are of a high degree of excellence. Held Medals for both painting and lithography, and received the Cross of the Legion of Honour in 1881. He died May 26th, 1887.

**117—Les Retour des Crevettieres.** 1882. 44 x 64½.

Presented by R. B. Angus, Esq., 1889.

**LANYSER, (Emmanuel)**

Born at Isle-de-Bouin in 1835. Contemporary French landscape and marine painter. Pupil of Courbet, Viollet-le-Duc and Harpignies. Usually paints scenes in Brittany and in the neighbourhood of Bordeaux. A good draughtsman and colorist. Medals in Paris, 1865, 1869; Legion of Honour in 1881.

**118—La Rosée.** 1883. 50½ x 69.

Presented by R. B. Angus, Esq., 1889.

**BAKER, (William Bliss)**

Born at New York in 1859. American Artist, pupil of Bierstadt De Haas and National Academy. During a few years of original work, in which no reflection of his instructors was visible, the young artist had rapidly ascended to the head of his profession. He possessed in an uncommon degree the ability to render minute and subtle effects with close finish, while yet preserving in his pictures great breadth and dignity. First exhibited in the National Academy in 1879, and in 1880 took one of the Hallgarten prizes. In that year, in November, he died at Ballston, New York, only thirty years old.

**119—A Woodland Brook.** 1884. 36 x 46.

Presented by R. B. Angus, Esq., 1889.

**EATON, (Wyatt)**

Canadian Artist, born at Phillipsburgh. Portrait and genre painter. Pupil of National Academy and J. O. Eaton, New York; later of Gerome. In 1872, studied and sketched in England and France. Exhibited in Salon in 1884. Died in 1896.

**120—The Harvest Field.** 1884. 85½ x 46.

Presented by R. B. Angus Esq. 1889

**MEYERS, (H.)**

- 121—The Descent from the Cross (after Rubens). 26½ x 19½.  
Presented by H. J. Tiffin, Esq., 1892.

**WOODCOCK, (Percy F.) R.C.A.**

Canadian Artist, born at Athens, Ont., in 1855. Contemporary, landscape and genre painter. Studied at Paris under Gerome and Constant. Exhibited in Salon in 1883. Member of the Royal Canadian Academy.

- 122—"Il m'aime." 62 x 24.

Presented by the Artist, 1892.

**BARNESLEY, (James Macdonald)**

Canadian landscape Painter. Most of his earlier years were spent in St. Louis where he painted, and also did a large amount of illustrating of great merit. Went to Paris, where he at once exhibited in the Salon in 1883, and continued to do so until he returned to Canada. Though he had never seen Luigi Loir nor his pictures, he commenced working after his manner, and was afterwards accepted by him as a pupil. He now resides in Montreal.

- 123—The Last Rays. 1887. 55½ x 75½.

Purchased by subscription. 1893.

**WOODCOCK, (Percy F.) R.C.A.**

See No. 122.

- 124—A Canadian Farm. 1892. 47 x 69.

Presented by W. G. Murray, Esq., 1892.

**INNESS, (George) N. A.**

Born at Newburgh, N.Y., in 1825. Is generally accorded the first place among American landscape artists. Commenced as an engraver on steel, but abandoned this work through ill health. During his boyhood his health precluded any absorbing study, and he received no instruction in painting until 1845, when he took a few lessons from Gignoux, which constituted his entire art study under instruction. Was enabled in 1850, to visit Europe, and there studied and painted in the elaborate style then in vogue, which he soon broadened, and continually improved. Elected member of National Academy of Design in 1868. He died in 1894.

- 125—Early Moonrise in Florida. 42½ x 32½.

Presented by James Ross, Esq., 1895.

**ZUGEL, (Prof. Heinrich)**

Born at Murrhardt, Suabia, in 1850. German animal painter, especially of sheep. Studied in Stuttgart Art School until 1876, then under Anton Braith, the cattle painter, in Munich. At first painted with much detail, but a study of Troyon and Rosa Bonheur changed and broadened his style.

**126—Sheep Returning from Pasture. 1889. 48½ x 71.**

Presented by Mrs. W. F. Elmenhorst, 1895.

**FAED, (Thomas) R.A., H.R.S.A.**

Born at Kircudbright in 1826; died August 17, 1900. British School of genre painting. Brother and pupil of John Faed, and student of Edinburgh School of Design. Elected member of Royal Academy in 1864. Ranks high as a delineator of Scottish life, in the School of Wilkie; many of his pictures have been engraved, among them: "The Mitherless Bairn," 1855; "Jennie Deans and The Duke of Argyll," 1868; "School Board in the North," 1881.

**127—Sunday in the Backwoods. 1859. 42 x 57.**

Presented by Lord Mount Stephen, 1896.

**FOSTER, (Benjamin)**

American landscape painter of high standing. Contemporary.

**128—Misty Moonlight. 36 x 30.**

Presented by James Morgan, Esq., and the Artist.

**EATON, (Wyatt)**

See No. 120.

**129—Portrait of the Artist.**

Presented by Mrs. Eaton, 1900.



**HOLDEN, (Mara E.) A.R.C.A.**

Canadian genre painter, now residing in Colorado.

**130—Widowed, but not Forsaken.** 1894. 40½ x 38½.

Presented by the Artist, 1900,

**HARRIS, (E.) C.M.G., R.C.A.**

See No. 103.

**131—Lady Minto.**

Purchased by the Association.

**WATSON, (Homer) R.C.A.**

See No. 111.

**132—Below the Mill.**

Purchased by the Association.

**GULLEN, (M.) R.C.A.**

Contemporary Canadian artist; studied in Paris. A painter of winter scenes of exceptional merit. Full of air and light, his work evidences his close and earnest study of nature, and it is further distinguished by the masterly emphasis which he gives to the dominant notes in his compositions, coupled with the suppression of all unnecessary details. Member of the Royal Canadian Academy.

**133—Quebec from Levis.**

Presented by J. R. Wilson, Esq., 1905.

**SLATER, (W. J.)**

British school of landscape painting. A painter of cattle, and of landscapes of considerable merit.

**134—Landscape with Cattle.** 39½ x 27½.

**O'NEIL, (H.) A.R.S.A.**

Scottish painter of the middle of the XIX century. An Associate Member of the Royal Scottish Academy.

**135—The Smiling Girl. 11½ x 13½.**

Presented by the Executors of the late W. S. Paterson, Esq., 1908.

**ETTY, (William) R.A.**

Historical and genre painter, born in York, March 10th. 1787. Died there Nov. 13th, 1849. He became a student in the R. A. Schools in 1807, and after studied with Sir Thomas Lawrence. After some years of unsuccessful effort, he at last was recognized, and his "Telemachus rescuing Antiope" was hung in the Royal Academy in 1811. Visited Italy and became a member of the Venetian Academy. He was elected member of the Royal Academy in 1824.

**136—Bivouac of Cupid. 35½ x 25½.**

Presented by R. B. Angus, Esq., 1908.

**HENRY, (George)**

Scottish artist of high standing, and member of many Societies. He is strong and direct in his methods, and a most fascinating colorist.

**137—Miss Idonia La Primaudaye. 35½ x 25½.**

Presented by J. Reid Wilson, Esq., 1908.

**INSLIPP, (James)**

English painter of genre and portraits. Born in 1790. Originally in the Commissariat Department, but retiring with a pension, he began his career as an artist. Exhibited in the Royal Academy from 1820 to 1845, and at the Royal Society of Artists from 1825 to 1835. The last 25 years of his life were spent at Godalming, where he died in 1868.

**138—Returning from Market. 38¼ x 40.**

Presented by Sir Wm. C. Van Horne, 1908.

**EATON, (Wyatt)**

(See No. 120.)

**139—Portrait of himself at 17. 18½ x 22½.**

Presented by James Morgan, Esq., 1908.

## Water Colors.

**FOWLER, (Daniel) R.C.A.**

Canadian artist, born in 1810, died in 1894. Painted excellent still life subjects and flowers. Member of the Royal Canadian Academy. Resided in Toronto.

140—Hollyhocks. 1869. 27½ x 18½.

**JACOBI, (Otto R.) R.C.A.**

See No. 99.

141—The Parliament Buildings, Ottawa. 1866. 9½ x 14½.

142—In the Thousand Islands. 1869. 17 x 29.

**WAY, (G. Jones) R.C.A.**

Born at Dartmouth and began art studies at South Kensington. Came to Canada early, and painted landscape in water colour, 1859. For some years President of Society of Canadian Artists. Appointed member of Royal Canadian Academy on its foundation in 1880. Honorary member Société des Peintres Suisses. Exhibits at Lausanne and London..

143—Monte Rotunda. 30 x 44½.

**WHITE, (G. Harlow) R.C.A.**

Canadian artist. Painter of landscape. Exhibited in Royal Academy between 1839 and 1883. Elected member of Royal Canadian Academy on its foundation in 1880.

144—Eton on the Thames. 1885. 4½ x 8½.

145—Creceth Castle. 1885. 5½ x 8½.

**HEPPEL, (E. A.)**

British. Paints and designs chiefly architectural subjects. Exhibited in Royal Academy between 1862 and 1885. Resides at Liverpool.

146—Tomb of the Duke of Wellington. 1889. 12 x 17½.

147—Tomb of Edward I., Westminster Abbey. 1888. 9 x 6.

148—St. John's Chapel, Westminster Abbey. 1888. 9 x 6½.

Presented by John Harris, Esq., 1890.

149—Miscellaneous Views in India (on Ivory).

Presented by H. J. Timm, Esq., 1891.

**BONBOOM (J.)**

See No. 312.

150—Church Interior.

Presented by Dr. F. J. Shepherd, President, 1908.

**Etchings.****CHURCH, (F. S.)**

American figure and animal painter and etcher. Born at Grand Rapids, 1842. Elected Associate of National Academy in 1885.

151—A Lesson in Wisdom. 1883. 10 x 15.

**PARRISH, (Stephen)**

American etcher of chiefly landscape subjects.

152—On the Upper Hudson. 10 x 19.

153—Gloucester Harbour, Morning. 4½ x 7½.

## **Crayon Drawings, &c.**

**PATON, (Sir Joseph Noel) R.B.S.A.**

See No. 200.

**154—The Two Ways, or Life and Death. 1874. 74 x 48½.**

Presented by W. D. Laurie, Esq., 1887.

**SHEPPFIELD, (G.)**

British landscape painter. Contemporary.

**155—The Port of Whitby. 1883. 36½ x 52.**

Presented by R. B. Angus, Esq., 1888.

**156—The Syndics of the Cloth Market.**

Photograph after Rembrandt.

**157—Antique Venetian Cabinet.**

Presented by James Coristine, Esq., 1908.

## Loan Collection.

**PATON, (Mr Joseph Noel) R.S.A.**

Born at Dumfries in 1821. British artist painter of historical, religious and genre pictures. Entered the Royal Academy schools in 1843. Gained prize for a design for a fresco in 1845, and two years later another for oil paintings, "Reconciliation of Oberon and Titania," and "Christ Bearing the Cross." Painted many important pictures between 1849 and 1879. Was made Queen's Limner for Scotland in 1865, and knighted in 1867. He died on December 26th, 1901. He was the most distinguished exponent of the British school of symbolical and imaginative art. With peculiar and unusual aims, his pursuit of special ideals led him into methods markedly unlike those affected by his contemporaries.

**200—Silenus singing the song of Creation to Woodland Deities.**

1872. Panel, 32 x 12.

(For Sale.)

**PETTIE, (John) E.A.**

Born at Edinburgh in 1839. Dramatic and historical incidents form the subjects of most of his pictures, which display bold and dexterous handling. Exhibited first in Royal Academy in 1857. Contributed to the Academy a brilliant series of portraits in the striking costumes of the 16th and 17th centuries. Elected member of the Royal Academy in 1878. He died in 1892.

**201—J' Ibert Clendenning's Vision of the White Lady. 1859.**

25½ x 18½.

(For Sale.)

**LEES, (Charles) R.S.A.**

Scottish painter of historical and genre subjects. Exhibited several times in the Royal Academy between 1832 and 1863. Member of the Royal Scottish Academy.

**202—Golf on the Musselburgh Links. 1859. 21½ x 36½.**

(For Sale.)

**WASMYTH, (Jane)**

Scottish artist, sister of Patrick. Landscape painter in the style known as the "Wasmyth School."

**203—Wimbledon Park, Surrey. 1857. 18 x 24. (For Sale).**

**AIKMAN, (George) A.R.S.A.**

Scottish artist, associate of Royal Scottish Academy.

**204—Evening Hour. 22 x 34½. (For Sale.)**

**BOWLBY, (Frances Richards)**

Canadian portrait and genre painter.

**205—Une Parisienne. 1883. 16 x 13½.**

**THOM, (F. E.)**

**206—Landscape. 14 x 10½.**



## THE TEMPEST BEQUEST.

---

In the year 1892, the collection of the Association was greatly augmented and enriched by a bequest from the late JOHN W. TEMPEST, ESQ., of Montreal, of the following valuable and interesting collection of oil and water colour paintings; and of the sum of seventy thousand dollars in money as a trust fund for the purchase of pictures. MR. TEMPEST was a Governor of the Association. He died at Montreal on the 1st March, 1892.

---

### Oil Paintings.

#### BAIRD, (William B.)

Born at Chicago in 1847. American painter of genre subjects. Contemporary.

250—Cattle. 12 x 22½.

#### BOGGS, (Frank Meyers)

Born at Springfield, Ohio, in 1855. Contemporary American painter of marine subjects. Pupil of Gérôme and L'Ecole des Beaux Arts. Two of his pictures purchased by the French Government.

251—Marine. 1882. 28 x 19½.

252—Effet du Matin. 1882. 15½ x 22.

#### BRELING (Prof.)

253—Freebooters. Panel, 7½ x 4½.

**CHAMBERS, (George W.)**

Born at St. Louis, 1857. Contemporary American artist. Painted chiefly landscape subjects.

**254—Early Morning.** 1882. Panel, 14½ x 9½.

**COROT, (Jean Baptiste Camille)**

Born at Paris in 1796, died there in 1875. Pupil of Michallon and Victor Bertin. Visited Italy in 1826, whence he brought admirable studies of landscape which established him as one of the pathfinders in the development of the modern school of French landscape art. Gifted with a highly poetical temperament, he rendered the serene and mysterious aspects of nature in the most charming and alluring manner. Medals, 1833, 1848 and 1855. Legion of Honor, 1846; Officer, 1867. Diploma to the memory of Deceased Artists, Exposition Universelle, 1878.

**255—Ville d'Avray, near Paris.** Panel, 4 x 5½.

**DAMOYE, (Pierre Emmanuel)**

Born in Paris, contemporary French landscape painter, pupil of Corot, Daubigny and Bonnat.

**256—St. Denis, near Paris.** 1882. Panel, 12½ x 23½.

**DIAZ DE LA PENA, (Narcisse Virgile)**

Born in 1808 at Bordeaux, of Spanish parentage. Commenced as errand boy in a porcelain factory, where he copied the decorations on the pottery. At this time met Dupré (No. ...). Went to Paris and commenced as a genre painter selling pictures for a few francs each. Appeared at the Salon in 1831 with landscape. Went to Barbizon and Fontainebleau where he was intimate with Rousseau and Millet. No painter has succeeded in rivalling the wonderful glow of sunlight, the mellowness and luminous deep shadows in his landscapes. In his figures of nymphs the flesh tones are exquisite and grouping graceful. He died at Etretat in 1876. Legion of Honor, 1861.

**257—Last Rays of the Sun before the Storm.** Panel, 4 x 3½.

**258—A Forest Glade.** Panel, 6½ x 8½.

**DUPRÉ, (Jules)**

Born at Nantes in 1812, son of a porcelain worker, in whose factory he first worked. On capital earned by painting on china and clock faces he made his way to Paris in 1831, in which year he showed five landscapes so full of nature that they at once commanded attention. In 1838 received first Salon medal, and from then his career was a continued success. His pictures are strong in style and direct in expression. In 1867 he achieved a triumph by the exhibition of twelve masterpieces at the International Exposition. Officer of the Legion of Honor, 1870. Died at Isle Adam in 1889, the last of the band of artists, "the School of 1830," that redeemed French art from the lifelessness of classicism.

259—Environs de Pontoise, Oise. Panel, 12½ x 16½.

**DUPRÉ, (Léon Victor)**

Born at Limoges, 1816. Brother and pupil of Jules Dupré (No. 259). Medal 3rd class, 1849. Works in the Chartres and Douai Museums.

260—Landscape. Panel, 6½ x 12½.

**ERNST, (Eudolphe)**

261—In the Study. 1882. Panel, 13½ x 10½.

**GRANDSIRE, (Eugène)**

Born at Orleans in 1825. French landscape painter, pupil of Noel and Jules Dupré (No. 259). Teacher of drawing at L'Ecole des Arts et Métiers. Legion of Honor, 1874. Examples of his work in the Luxembourg.

262—Sous Bois, Villa Parisis, Seine et Marne. Panel, 10 x 15.

**MEYER (C.)**

German genre painter, born at Gratz, Bavaria.

263—Getting Ready for Dinner. 1884. Panel, 2½ x 3½.

**GUILLEMIN, (Alexandre Marie)**

Born at Paris in 1817, died at Bois-le-Roi in 1880. French genre painter, pupil of Gros. First painted scenes from daily life of villagers, then subjects from Brittany and the Pyrenees, also hunting pieces. Legion of Honor, 1861.

264—Treading out Corn. Panel, 6½ x 8½.

**HENNER, (Jean Jacques)**

Born at Bernweiler, Alsace, in 1829. Sixty years ago he commenced studying under Gabriel Guerin, Strasbourg, with whom he remained some seasons, and then going to Paris became pupil of Picot and Drölling. Won Prix de Rome in 1853. Commenced as historical and portrait painter, but settled down to painting the nude with charm of color and purity of expression, and created a unique place for himself in his art. His "Susannah" in 1864 carried the day for him in Paris, and it is now one of the masterpieces of the Luxembourg. Also painted religious subjects such as "John the Baptist," the head on the salver being a masterly portrait of one of his friends. First Salon Medal in 1863. Officer of the Legion of Honor, 1878.

**265—Nymph Meditating.** Panel, 9 x 6½.

**ISABEY, (Eugène Louis Gabriel)**

The son of a famous miniature painter, he was born at Paris in 1804. Commenced with genre work and experimented in marine painting. As early as 1824 received a first-class medal for a genre picture, and in 1827 another for a marine. In 1830 appointed marine painter with the expedition to Algiers. Officer of the Legion of Honor in 1852. His pictures have a vivacity and sparkle of execution in keeping with their splendor of color. After a ceaselessly active career of over sixty years he died in 1886 at Paris.

**266—On the Beach at Fécamp, Normandy.** 1840. Panel, 8 x 6½.

**ISRAELS, (Josef)**

Born at Gröningen in 1824. Probably at the head of the modern Dutch school of genre painting. Became a pupil of Cornelis Kruseman at Amsterdam from whom he learned his frank and simple style. From him he went to Picot in Paris, and as a result produced an historical composition in the grand style, "William the Silent defying the Decrees of Spain," 1855. He however, returned to the genre work with which his name is generally associated; the portrayal of the simple rustic and semi-maritime life of his own land. He has done for the peasantry of Holland what Millet did for that of France, but with a more hopeful and less tragic spirit. His color is rich and subdued, but never sombre. Officer of the Legion of Honor 1878.

**267—Moonlight.** Panel, 11½ x 14½.

**JACQUE, (Charles Emile)**

Born in 1813, was early in life a map engraver and soldier. Later engraved on wood, and began drawing and etching. Earliest exhibits were of etchings and engravings, and though he began to paint in 1845, and was medalled in Salons of 1851, 1861 and 1863, for engraving, it was not until 1861 that he was officially recognised as a painter. Legion of Honor in 1867. He was by choice a painter of rustic life, with a predisposition to the humbler animal side of it. Poultry and pigs first claimed his special attention, but his most representative pictures are those of sheep. A firm and precise draughtsman, with broad and powerful handling of color. He died in 1894.

**268—Sheep.** Panel, 4 x 5½

**269—A l'abri.** 8 x 13.

**JOUBERT, (Leon)**

French landscape painter.

**270—Environs de Rochefort.** 19½ x 25½.

**271—L'île ou est le tombeau de Chateaubriand, St. Malo.** Panel, 10½ x 14.

**MARIS, (Jacobus)**

Born at the Hague 1837, died in 1899. The eldest and greatest of three brothers, whose father was also a painter and their master. Went from his father's studio to Antwerp Academy to study, and in 1865 to Paris, where he worked under Hebert, a pupil of Couture (1815-1879); and at L'Ecole des Beaux Arts, until 1869. First exhibited in the Salon in 1866, "Petite Fille Italienne." Afterwards, with occasional figure painting, he devoted himself to landscape which he painted with equal freedom in oils and water colors. At his highest he produced work which in vigor, directness and variety is not just now to be surpassed. His expression of the sentiment of a scene is not less just than his rendering of its special aspect is accurate. His clouds are a case in point, not solid and still, but active and moving in space and full of daylight and the wind.

**272—The Bridge.** Panel, 8 x 6½.

**273—On the Beach.** 9 x 7.

**PASINI, (Alberto)**

Italian artist, born at Buseto in 1826, died at Cavoretto in 1899. A painter of Oriental life and landscape. Pupil of Ciceri, the elder, Isabey and Roussseau. Travelled much in the East and resided in Turkey, Arabia and Persia. Was Honorary Professor of Academies at Parma and Turin, medallist at all the great Exhibitions. Officer of the Legion of Honor, 1878.

**274—At the Mosque Door.** 1875.  $8\frac{1}{2} \times 6\frac{3}{4}$ .

**PATER, (Jean Baptiste Joseph)**

Born at Valenciennes in 1695, died in Paris in 1736. French school of genre painters. Son of a sculptor and pupil of Watteau. His garden scenes and fêtes were in the same manner as his master's, and full of grace and life. Was an excellent colorist. Overwork is said to have shortened his days. Member of the Academy, 1728.

**275—Fête Champêtre.**  $7\frac{1}{2} \times 10$ .

**PELOUSE, (Léon Germain)**

Born at Pierrelaye, France, in 1840, died in 1891. Modern French landscape painter, who shows great power and truth in the rendering of forest scenes, and in his treatment of green foliage. Normandy was his favourite field. Medals, second class, 1873. first class, 1876, 1878. Legion of Honor, 1878.

**276—Fossé au Teint, Rochefort.**  $21\frac{1}{2} \times 29\frac{1}{2}$ .

**277—Chemin de l'Etang à Poigny.**  $15 \times 21\frac{1}{2}$ .

**278—Landscape.**  $9\frac{1}{2} \times 16$ .

**RICHEL, (Léon)**

Born at Solesmes in 1847. French landscape painter. Pupil of Diaz, Lefebvre and Boulanger. Exhibited in the Salon in 1885.

**279—Vieux Chêne, Forêt de Fontainebleau.** 1867. Panel,  $10\frac{1}{2} \times 14$ .

**ROCHE, (Léo)**

- 280—A Street in Algiers.** 1890. Panel,  $5\frac{1}{2} \times 4$ .

**THOMPSON, (Harry)**

Born in London; contemporary. Genre and landscape painter, educated in France under Marechal and Bussan. Medal 3rd class, Paris, 1884.

- 281—Sheep.**  $18 \times 30$ .  
**282—Girl and Pet Calf.**  $18\frac{1}{2} \times 21\frac{1}{2}$ .

**TROYON, (Constantine)**

Born at Sèvres, 1810; died at Paris in 1865. Worked when young in the porcelain factory as his father had. Afterwards landscape and animal painter, pupil of Riocreux and Poupart, and influenced by Rocqueplan. First exhibited as a landscape painter in the Salon of 1833, and displayed a sentiment for light and color of the first order; but in 1847, after a visit to Holland where he studied the Dutch masters, he astonished the Salon with a cattle piece so grand in spirit and so powerful in color, that his fame was at once established. He built up the school of French cattle painting founded by Bracassat. His power was sustained to the last, and he enjoyed nearly twenty years of uninterrupted success. Legion of Honor in 1849. Between 1833 and 1865, sixty of his masterpieces were hung in the Salon.

- 283—Villageois à la Porte d'une Chaumière.**  $15\frac{1}{2} \times 13$ .

- 284—Moonlight.** Panel,  $7\frac{1}{2} \times 8\frac{1}{2}$ .

**YON, (Edmond Charles)**

Born in Paris in 1836. French landscape painter, pupil of Lequien. At first practiced wood engraving, but since 1875 has painted many charming landscapes. Legion of Honor, 1886.

- 285—Sur la Rivière l'Eure.**  $15 \times 24$ .

## Water Colors.

### CICERI, Eugène

Born at Paris. Grandson of Pierre Luc Charles Cicéri, a well-known French architectural decorator, who also painted in water color.

286—Landscape.  $8\frac{1}{2} \times 10\frac{3}{4}$ .

### FOX, (Henry C.) R.B.A.

British school of landscape. Contemporary. Exhibited in the Royal Academy and Suffolk Street Gallery between 1879 and 1898. Member of the Royal Society of British Artists.

287—At Otlands in Surrey. 1882.  $11\frac{1}{2} \times 15$ .

### GARDELL, (Anna)

Swedish landscape painter.

288—Clair de Lune en Suede. 1882.  $10 \times 14$ .

### HÖPPE, (Bernhardt)

Born at Antwerp. Modern landscape and marine painter. Dutch modern school. Paints in a broad and truthful manner.

289—Coming into Port. 1880.  $13\frac{1}{2} \times 20\frac{3}{4}$ .

### ISRAELS, (Josef)

See No. 267.

290—Lighting his Pipe.  $13\frac{1}{2} \times 18\frac{3}{4}$ .

291—Coming from the Boats.  $16\frac{1}{2} \times 12$ .



**JONES, (Reginald)**

English landscape painter. Contemporary.

292—In the New Forest. 1883. 14 x 10.

**LARSSON, (Carl)**

Swedish artist, painter of genre subjects. Contemporary.

293—The Blind Musician. 1884. 22½ x 14.

**LESSORE, (Jules) R.I.**

British school of landscape. Member in 1888 of the Royal Institute of Painters in Water Color.

294—Little Hampton, Sussex. 10 x 7.

**LAUGÉE, (Désiré François)**

Born at Maromme in 1823. Genre painter, pupil of Picot. He first exhibited portraits of good quality in the Salon of 1845, and then turned to genre and historical work. Medals, 1st class, 1861, 1863. Legion of Honor, 1865.

295—La récolte des pommes de terre. Une paysanne en repos. (Pastel.) 15½ x 10½.

**MARIS, (Jacobus)**

See No. 272.

296—Dutch Mill. 13 x 10.

297—A Little Student. 16½ x 11½.

298—A Fisherman. 11½ x 6½.

**MAUVE (Anton)**

Born at Zaandam in 1838; died in 1889. Pupil of P. F. Van Os Dutch painter of landscape and genre subjects. Among his earlier work may be seen traces of his master in painstaking finish and tendency to pleasant color without strength; but this disappeared when he went to Nature; and from that time breadth, simplicity and strength characterized his work. Always well recognized at home, he also received universal European honors. His work was chiefly drawn from the rural life of his native country.

299—Potato Diggers. 17 x 20½.

300—Dutch Cottage. 17 x 21½.

**PENNE (Charles Olivier)**

Born at Paris in 1831. French landscape and animal painter, pupil of Léon Cogniet. Won the second prize of Rome, 1857. Painted many hunting scenes with dogs.

301—Chien Bassets. 11½ x 17.

**PYNE (Thomas) R.I., R.B.A.**

British landscape painter. Member of the Royal Institute of Painters in Water Colors, and of the Royal Society of British Artists. A very frequent exhibitor in the Royal Academy and Suffolk Street Galleries between 1863 and 1893.

302—View in Sussex. 1880. 13½ x 19½.

**SANDERCOCK, (H.)**

British landscape and marine painter, chiefly of scenes in Devonshire.

303—Sea Shore Effect. 17½ x 19.

**SEGHERS, (H.)**

304—Becalmed. 12 x 8.

**TAPIRO, (Joné)**

Spanish artist residing in Paris. Painter of genre subjects under Italian influence.

**305—Italian Girl.** 15½ x 10½.

**WYLD, (William)**

British landscape and genre painter.

**306—Tremezzo.** 11½ x 19½.

**307—Bagnères de Bigorre.** 1872. 6 x 9½.

**ZIEM, (Félix François)**

Born at Beaune in 1822. In his earlier work he painted many fine pictures of French, Dutch and Turkish scenery, but it was when he commenced work in Venice that he found his vocation. His magnificent coloring was his strongest feature, and his sunrise and sunset pictures show Venice in great splendor of color. Received his first Salon medal in 1851, and was made an officer of the Legion of Honor in 1878.

**308—The Storm.** 3 x 3½.

**ZWARDT, (W. de)**

Dutch modern landscape painter.

**309—Landscape.** 14 x 19.

## THE TEMPEST PURCHASE FUND.

---

### Oil Paintings.

#### THOLEN, (Willem Bastien)

Born in 1860. Contemporary artist of the modern Dutch school. Paints landscape, interiors, street scenes and figures with equal strength and facility. His natural talent and circumstances in early life led him to his true vocation. In 1886 he went to The Hague and there developed rapidly, following to a great extent his own method; and, aided by continuous work, he acquired the power to put accurately on canvas or paper the more subtle impressions of a scene which earnest study of nature gives to her students. He has obtained medals at London, Paris, Berlin, Brussels, Antwerp and elsewhere, and his work is to be found in many public galleries, and in the private collections of England and America.

310—Sand Dunes, Scheveningen, Holland. 38 x 48.

#### HOOCH, (Pieter de)

Born in Rotterdam about 1632; died at Haarlem in 1681. One of the most original artists of the old Dutch school. Formed his style from study of the works of Karel, Fabritius and Rembrandt. Very little is known about the life of this master, and his works were neglected for a long time. The distinguishing feature of his work is the marvellous rendering of sunlight. In this even Claude and Rembrandt do not surpass him. Was very fond of red in various gradations. He worked principally at Delft and at Haarlem, producing chiefly the wonderful sunlit interiors and courtyards with figures, which are now so much sought after by collectors.

311—An Interior. 38 x 48.

**BOERBOOM, (Johannes)**

Dutch painter of Church Interiors, Town Views, &c. Born at The Hague on the 18th February, 1817. Studied under Van Bree, and became distinguished as a painter of Church interiors in a broad style with wonderful sunlight effects, and full of atmosphere. Gained a third class Medal at the Universal Exhibition at Paris, in 1855, and exhibited in those of 1867, 1878 and 1889. Created Chevalier of the Lion of the Netherlands and of Leopold of Belgium. Died on the 14th of September, 1891.

**312—A Church Interior. 12½ x 10½.**

**GOYEN, (Jan Van)**

Dutch painter, born at Leyden, January 18th, 1596. Died at The Hague, in 1656. A pupil of Esaias Van den Velde, 1616, after having studied under various artists. In 1618 settled in Leyden, and remained there until 1631, when he removed to The Hague, where he was President of the Guild. His beautiful landscapes are much appreciated for their grand aerial effects, and for the wonderful atmosphere and distance which are such strong features in them. Examples of his work are to be found in all the principal galleries and most of the private collections in Europe and in this Continent.

**313—A Dutch Town. 21½ x 34.**

**GOYA Y LUQUENTES, (Francisco Jose de)**

Spanish painter, born at Fuendetodos, Aragon, on March 30th, 1746, died at Bordeaux on the 15th April, 1828. Historical, genre and portrait painter of very remarkable and eccentric genius. His compositions were weird, full of passion and force. His portraits gained him great distinction. Among them are many of his revolutionary friends with whom he had come into contact during his stormy life. His satirical work and his caricatures gained him the sobriquet of the Hogarth of Spain. In 1795 he became a Director of the Academy of San Fernando, and Painter in Ordinary to Charles IV., an honour which was continued by Ferdinand VII. The example shown is inscribed, in Spanish, "Goya to his friend Altamirana, Judge at Seville."

**314—Portrait of Altamirana, Judge at Seville. 31½ x 23½.**

**MARIS (Willem)**

Contemporary Dutch artist, one of the three Maris brothers. A painter of landscapes and marines of great delicacy of tone and color. Soft, silvery grays, fleecy clouds and luscious greens are handled with consummate skill, both in oil and water color. He is one of the Presidents of the Teeken Maatschappij at The Hague.

**315—Milking Time.** 39½ x 54½.

**WISSENBROUCH (John Henry)**

One of the great modern Dutch Artists. Born, June 19th, 1824. Died March 24th, 1903. A pupil of Van Hove, and afterwards of Shelfhout. His manner is graphic and forcible; his interpretations of nature, plain and spontaneous, the result of intense love of outdoor life and study of every mood of nature. His particularly strong points are, his painting of the sky and the large effect of atmospheric space which he obtains, and his management and concentrations of light on the stretches of low-lying country or flat, sandy beaches. One of his familiar effects is that of a deep blue expanse of sky with but one small cloud drifting over it. Gold Medals, Paris, Amsterdam, Chicago, etc. Orders of St. Michael of Bavaria, and of Oranje-Nassau, etc.

**316—The Sea Shore.** 39½ x 51½.

## THE MURRAY BEQUEST.

---

Bequeathed to the Association by the late  
**WILLIAM G. MURRAY, Esq.**, of Montreal, who  
 died in 1897. He was one of the Governors of the  
 Association.

---

### Oil Paintings

**BARNESLEY, (James Macdonald)**

See No. 123.

**317—On the Cascapedia.** 1889. 26 x 18.

**BAÜPPE, (V.)**

Modern Dutch landscape painter.

**318—Dutch Canal.** 14½ x 22½.

**BRIGHT, (Henry)**

Born in 1814, died about 1878. An artist of the earlier school of  
 British landscape painters, of which Gainsborough, Wilson,  
 Constable and Turner were the founders. Exhibited several  
 times in the Royal Academy and New Water Color Society's  
 galleries, now the Royal Institute, between 1836 and 1876.

**319—The Old Mill.** 23 x 44.

**BOCH, (Théophile de)**

Dutch painter of the modern school.

**320—The Edge of the Wood.** 15½ x 22½.

**MONTICELLI, (Adolphe)**

Born at Marseilles in 1824. Originally intended to be a musician, but his uncle, a musician in whose care he was placed, was also an artist, and noting a marked taste for drawing in his nephew, instructed him in its elements. Subsequently, Monticelli became pupil of Loubon and afterward of Aubert. Up to this point the art of Ingres was his ideal. But when he left Marseilles for Paris he cared for nothing but color. Took rooms near Diaz, but it is said they never knew each other. Was influenced by the work of Diaz, but began to paint in his individual and eccentric style, full of beautiful, wild harmonies of color. He was careless and most eccentric in his habits and dress. Paralysis overtook him after returning to Marseilles, and he died there on July 4th, 1886.

**321—Ladies in the Garden.** 5 $\frac{1}{2}$  x 4 $\frac{1}{2}$ .

**RANGER, (H. W.)**

American landscape painter entirely self-taught. Native of New York State. Has painted much in Holland, and is favourably known by canvases of exceedingly fine quality of color. Member of the American Water Color Society.

**322—Scene at Berthier.** 17 $\frac{1}{2}$  x 25 $\frac{1}{2}$ .

**SOËST, (Louis Van)**

Born in 1867. Contemporary Dutch landscape painter of great merit. Entirely self-taught. Awarded medal at Brussels. Second class, Paris, 1900. One of the few modern Dutch painters who is represented in the Luxembourg Museum.

**323—Winter in Holland.** 23 $\frac{1}{2}$  x 31 $\frac{1}{2}$ .

**THOLEN, (Willem Bastien)**

See No. 310.

**324—Rear of Houses.** 15 $\frac{1}{2}$  x 25 $\frac{1}{2}$ .

**THOMSON, (Rev. John) H.E.S.A.**

Born at Dailly, Ayrshire, in 1778, died in 1840. An amateur landscape painter, pupil of Alexander Nasmyth. First exhibited in 1808 with Society of Associated Artists, to which he contributed one hundred and nine pictures from 1808 to 1840. Honorary member of Royal Scottish Academy.

**325—Castle on the Cliff.** 3 $\frac{1}{2}$  x 13 $\frac{1}{2}$ .



## THE HUTTON BEQUEST.

---

Bequeathed to the Association by the late JAMES HUTTON, Esq., of Montreal, who died in 1889. He was one of the Life Members of the Association.

---

### Oil Paintings

**MICHIE, (J.)**

Scotch painter of genre subjects.

**326**—"Whistle and I'll come to thee, my lad." 1870. 21 x 29½.

**PEEL, (James) R.B.A.**

British school of landscape. Member of the Royal Society of British Artists.

**327**—View in Wales. 1870. 24 x 40.

**VAN SOHNDEL, (Petrus)**

See No. 44.

**328**—Market Scene. 18 x 21½.

**SOLOMON, (Abraham)**

English painter of domestic and genre subjects. Exhibited thirty-three pictures in the Royal Academy between 1840 and 1862.

**329**—The Acquittal. 18 x 21½.

**WAITE, (James Clarke) R.B.A.**

British school of genre painting. Member of Royal Society of British Artists.

**330**—All Fours. 30 x 25½.

**331**—Home with the Bairns. 30 x 25½.

## Statuary and Casts

After Giovanni da Bologna.

**332**—The Rape of the Sabines.

Presented by Joseph Tiffin, Esq., 1881.

From the Antique.

**333**—The Disk Thrower.

**334**—Antinous.

Presented by the Natural History Society, 1881.

**335**—Laocoön (Vatican).

**336**—The Apollo Belvidere, (Vatican).

**337**—The Venus (of Melos), Louvre.

**338**—A Candelabrum.

**339**—Diana.

Presented by L'Institut Canadien, 1882.

**BENZONI, (G. M.)**

**400**—Cupid "Amore Insidioso."

Presented by W. F. Kay, Esq., 1884.

**BOSIO, (F. J.)**

**401**—Innocence.

**HÉBERT, (L. P.)**

**402**—Statuette, Sir L. H. Lafontaine.

Presented by the Hon. Judge McKay, 1886.

**403**—A Marble Column with Vase.

Presented by Mrs. Miles Williams, 1866.

From the Antique.

**404**—"The Ludovisi Ares," or Mars Seated, (Florence).

Presented by Mrs. M. E. David, 1889.

**WOOD, (Marshall)**

**405—Hebe.**

**406—"The Song of the Shirt."**

**407—Bust of Hebe.**

Presented by the Sculptor.

**DUNBAR, (A. F.)**

**408—Bust of the Marquis of Lorne.**

**REID, (Robert)**

Presented by the Mendelssohn Choir, 1895.

**409—Bust of Mendelssohn.**

From the Antique.

**410—Dancing Faun, (Florence).**

**411—Theseus, (British Museum).**

**412—Ilseus, " "**

**ROMANELLI, (P.)**

**413—Marble Bust.**

---

Information regarding the works marked for sale  
may be obtained from the Secretary.

RECEIVED  
JAN 10 1896

